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ABSTRACT

This curriculum guide presents a model for instruction in drama and theater education that integrates dramatic art in the elementary curriculum and addresses the developmental needs of all students. Part I outlines curriculum goals related to skills, attitudes, and understanding. These goals are to: (1) create and evaluate drama and theater through artistic collaboration in activities involving sensory awareness, movement, pantomime, story dramatization, role-playing, and improvisation; (2) relate drama elements to key instructional and developmental themes, including critical thinking, problem solving, literacy, and socialization; and (3) relate drama and theater to global and cultural contexts through active and receptive participation. Part II describes teaching activities that are organized around objectives concerning the key elements of drama. These activities provide examples of ways in which teachers can create drama activities for student exploration or for integration into the curriculum. Part III offers lesson plans for early childhood and upper elementary and middle school. Included are lesson plans for drama, literacy, mathematics, science, and social studies. Drama is integrated into each of the lessons. Appended are a glossary of terms, a drama and theater resource guide, and a list of curricular resources. (GLR)

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Developmental Drama:

The Curricular Process for Pre-kindergarten - Grade 6

Iowa Department of Education
Iowa Arts Council
Iowa Alliance for Arts Education
1991

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Developmental Drama:
The Curricular Process
for Pre-kindergarten - Grade 6

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Foreword

This curriculum guide is a result of a statewide plan called Aim for Excellence, Arts Education in Iowa. The program is funded by the National Endowment for the Arts, Arts in Schools Basic Education Grant (AISBEG) and the State of Iowa. It has served as a catalyst for new ideas, new relationships, and new hope for making the arts an integral and critical part of the lives of Iowa's children.

Planning for the implementation of Aim has been carried out by classroom teachers, arts educators, artists, administrators, parents, and community leaders. This guide is both a product of their influence and the expertise of the authors, with guidance from reviewers in the education field. It is now proudly and eagerly presented to all those who realize the importance of a high quality education in drama/theatre in the life of a child.

Mary Beth Schroeder
Arts Consultant, Iowa Department of Education

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Pre-school/Kindergarten-6 Drama Curriculum Project
The Integration of Elementary/Early Childhood

Curriculum and Dramatic Art

Introduction

The purpose of the Pre-school/Kindergarten-6 Drama Curriculum Project is to present a model for the integration of dramatic art in the elementary curriculum in a manner which advances the teaching effectiveness of elementary/and early childhood educators throughout the state of Iowa and the nation. The guide is intended to be a model for instruction in drama/theatre education. It reflects a sequential program of study which takes into consideration the developmental needs of all students. Flexibility is built into the design which allows the teacher opportunities to use drama to teach children an unlimited array of content area concepts. In addition, the guide is organized so that the teacher is able to make critical choices concerning the construction of learning activities and relevant student objectives/outcomes to be emphasized.

Specifically, three professional groups will benefit from the guide:

1. Professionals trained in drama/theatre education will find it a resource in planning for instruction.
2. Teachers who lack the necessary preparation but who desire to make drama education available throughout their school districts will find it an instructional resource and a motivation for further study.
3. School administrators wishing to support the development of the arts in the curriculum will find it rich in instructional ideas and models.

* See Appendix A for definition of terms.

Philosophy

Drama education may be viewed as a process of social, intellectual, and creative exploration. It develops from the human need to communicate and is one of many processes by which humans learn about themselves and their world. Through the language of drama, individuals interact with each other, sharing thoughts, feelings, and experiences.

As young children develop communication skills, they explore their immediate environment and learn to interact with persons in it. As such, they will naturally and spontaneously explore drama as a means of communication. Children enter school already using dramatic play to make discoveries, order their universe, and test ideas. With proper nurturing, their interest, involvement and skill in drama will continue to expand and develop both within and outside the school environment. Because children grow and develop at differing rates, each learner's interest is heightened, and success in the development of dramatic expression is enhanced when a flexible and positive learning environment is established—an environment where both student and teacher responses are sought and respected, where learning builds on prior knowledge, and where active learner involvement is constantly evident.

The curriculum for drama should be flexible, combining both planned and spontaneous activities which integrate various elements of drama and encourage critical thinking, literacy and socialization. As students engage in drama both expressively and receptively, they will not only learn about drama but they will also learn through drama. Each child's social, emotional, and intellectual success will be significantly affected by an ability to communicate effectively. Drama, as an important form of

communication, must be infused within the curriculum to empower children to achieve an optimum level in all areas of development. These areas are: cognitive, social/emotional, language and physical. In addition, classroom teachers should be aware that creative drama has value in the educational process as an art form in its own right.

Children need to be aware of themselves as creative beings who have original thoughts that can be expressed in such a way that others can understand and comprehend them. The use of drama can be an asset to all students when it comes to understanding those aspects of their personal and intellectual growth.

Furthermore, in keeping with a multicultural perspective, instruction in drama must reflect educational equity which is an important part of exemplary instructional programming. American society represents a complex mix of gender differences, ethnic groups, people with various physical differences, diversity of religious beliefs, and varying political philosophies. Instruction in drama education must reflect this diversity.

The teacher must establish a learning environment which is free of sexism and cultural bias. No statement in this guide should be construed as applying particularly to any individual or group on the basis of sex, religion, ethnicity, or physical or cultural differences.

In conclusion, teachers should use the principles of drama as outlined in this curriculum guide in two ways. First, drama should be thought of and explored as an expressive art form in its own right in order to help students develop their own personal, creative and intellectual growth. Second, drama should be infused into the elementary curriculum as a means of achieving learner outcomes in literacy, problem solving, critical thinking and socialization, as well as providing a multi-cultural globally aware non-sexist perspective.

Rationale

Drama education is a critical component of any well-rounded curriculum purporting to prepare learners for leadership in the 21st century. As such, the following statements reflect the benefits derived from maintaining and nurturing drama as a critical element of the curriculum:

1. The arts are foundational to establishing order and meaning in the individual's life.
2. The arts reflect and record cultural heritage. As children prepare for the 21st century it is essential they are aware of the heritage of the many cultures inhabiting the earth.
3. Drama, as a unique art form, targets knowledge of others and self. On the simplest level it involves imitating life in order to understand life. On a more sophisticated level it involves the creation of a metaphor for society. Drama and theatre reveal human experiences through character interactions which create change.
4. Artistic collaboration is essential to the creation of theatrical performance and dramatic interaction between performers and audience.
5. Although "pretend" play is natural for all children, they need the experience of making drama and seeing theatre as part of a sequenced curriculum. As a result, they will understand the basic techniques of the arts.
6. Through making drama, children acquire valuable theatre-related basic skills such as concentration, problem solving, analysis, evaluation, cooperation, self-discipline, perception of the environment, language skills, movement and voice skills, and poise.
7. Since drama and theatre are "about" what people do, the content of the drama or the theatre event is often infused in other school subjects, particularly language arts and social studies. Dramatic improvisation or playreading can also be a method to practice related skills such as a foreign language.
8. Children and adults are now subjected to *more drama* through the media and live performance than ever before. If they are to be able to respond to the electronic environment in which they exist, they must understand and experience *drama* as the primary element of film, television, reportage, etc.

Critical Themes

The following concepts, on the cutting edge of current educational practice, will be integrated through the curriculum guide: *critical thinking, problem solving, literacy, and socialization.*

The development of these concepts in the elementary curriculum is greatly strengthened by the inclusion of creative drama in the daily practice and methodological repertoire of classroom teachers. In each case, the themes require integration of knowledge, skills and dispositions in order to be fully grasped and applied by the learners. Creative drama is critical thinking, problem solving, literacy and socialization in artistic terms. The use of creative drama provides a vehicle whereby students are given an opportunity to apply knowledge, skills and dispositions in the context of essential classroom activities.

CRITICAL THINKING: The use of creative drama in the classroom provides an opportunity for students to practice thinking skills at a developmentally appropriate level in a context which is meaningful and purposeful.

Example: A group of fourth-grade students is studying geographic regions of the world. As a culmination to the unit, students compare and contrast various types of geographic regions found throughout the world.

Using a traditional approach, the teacher lists on the board several geographic locations such as the Sahara Desert, the Amazon Basin, the Swiss Alps, and the midwest plains of North America and asks students to compare and contrast each region by identifying particular characteristics of each.

Using creative drama, the teacher identifies the four regions and places students in small groups. Each group is assigned one region and is asked to develop a role-play which utilizes the basic geographic characteristics of the region in order to tell a story. After role-plays have been presented, the class compares and contrasts the various characteristics of the region as presented through drama.

PROBLEM-SOLVING: The use of creative drama in the classroom provides an opportunity for students to apply problem-solving skills. It engages the whole student as an intellectual, emotional, and physical being in ways not possible through traditional instructional methodology.

Example: A group of fifth-grade students is asked to address solutions to a vandalism problem at the school.

Using a traditional approach, the teacher discusses the problem with the students and he/she suggests solutions to the class.

Using creative drama, the teacher presents the problem. The students are then grouped and given the charge to discuss a solution to the problem and present the solution to the class in the form of a dramatic scene. Following the presentation of each group, the class convenes as a whole and evaluates the solution suggested by each group.

LITERACY: The use of creative drama in the classroom provides the opportunity for students to develop literacy skills in a manner which is natural and meaningful.

Example: A group of third-grade students is studying the local community as part of the social studies curriculum.

Using a traditional approach, the teacher has the students read about the various functions of the community from the textbook. They draw maps of the community and locate the banks, library, schools, roads, and stores. A minimum amount of time is spent discussing the development of the community and the function of the various parts. Students spend the majority of their time reading about the community and completing paper and pencil assignments.

Using creative drama, the teacher leads the class into a classroom re-creation of the community. Students become various characters in the community. Through *reading* about the community, *writing* to community leaders, *speaking* to family

members, and *listening* to visitors from the community, they develop a government. They make decisions about the town's future and solve civic problems. Students are given the opportunity to read, write, speak, and listen in ways which are meaningful and purposeful and which transcend the limitations of traditional curriculum designs. By *performing*, they make the information part of themselves—not just data. They make choices and feel feelings.

SOCIALIZATION: The use of creative drama in the classroom provides the opportunity for students to practice socialization skills at a developmentally appropriate level in a context which is meaningful and purposeful.

Example: Second-grade students are studying dinosaurs. One of the major questions related to their study involves the cause of the dinosaur's sudden disappearance from the Earth.

Using a traditional approach, the teacher discusses with students the prevalent theories about how the dinosaurs ceased to exist on Earth and students illustrate each theory on a worksheet or a mural to be placed in the classroom.

Using creative drama, the teacher places the class into research teams from several universities throughout the world. Each team is to develop a theory about the extinction of the dinosaurs and present their theory at a scholarly convention to be held at a given place and time. Through team work, students are asked to practice the socialization skills necessary to productive social interaction.

Learner Outcomes for Developmental Drama Curriculum

Learner outcomes for children in pre-school/kindergarten through sixth grade are based on curricula centered on the developmental needs of children. The children's needs and curricula are based within the theoretical framework of how children learn.

These learner outcomes span the three major areas of human development: cognitive, language and social-emotional. These three areas, therefore, form the basis of the Iowa Curriculum Guide for Developmental Drama. The following goals and learner outcomes are two-fold in their purpose:

a. provide students with active and receptive drama experiences.
b. develop students cognitive, language and social growth.

Goals

The following statements reflect the goals for the pre-school/kindergarten-6 drama curriculum:

Goal 1. To create and evaluate drama through artistic collaboration.
- A. Sensory awareness
- B. Movement
- C. Pantomime
- D. Story dramatization
- E. Role-playing/improvisation

Goal 2. To use and relate drama elements to key instructional and developmental themes.
- A. Critical thinking
- B. Problem Solving
- C. Literacy
- D. Socialization

Goal 3. To relate drama/theatre to global/cultural context through active and receptive participation.
- A. Global perspective and cultural awareness
- B. Artistic perception and aesthetic response.
- C. Drama and other arts.

Developmental Levels

Each of the skills, understanding, and attitudes inherent in the drama process can be taught developmentally. Therefore, general objectives have been established at two different developmental levels:

Level I Early Childhood

Level II Upper Elementary/Middle School

It should be emphasized that the developmental levels are *suggested* levels. The level at which a particular skill, attitude, or understanding is being taught will vary with developmental stages of the learners or with the sophistication of the individual school theatre program.

General Objectives

General objectives have been established for each of the skills, attitudes, and understandings assigned to each of the three goals. (See charts) These objectives have been identified sequentially according to suggested levels. Thus, each succeeding general objective requires an increased understanding and sophistication on the part of the learner.

Using the General Objectives and Learner Outcomes

In order to use the general objectives and learner outcomes to build a drama curriculum based on individual needs, the following observations should be taken into consideration:

1. The general objectives for each of the skills, attitudes, and understandings are sequential in their occurrence. Each level represents an increased understanding and sophistication in the study of drama.
2. In designing a classroom drama curriculum, the curriculum builder should take into consideration the needs of individual students. If they have had few experiences in drama, then the curriculum as designed probably should begin with the general and enabling objectives suggested at the lower level. *The developmental levels, rather than the suggested grade levels, should receive the focus.* Progression is the key word.
3. The learner outcomes as presented *do not* represent a complete list of such objectives. They represent some of the major learner outcomes, and the curriculum builder may add to that list in the process of designing specific lessons. It is also important to be aware that the learner outcomes are *not* listed hierarchically.
4. The general objectives and learner outcomes need not necessarily be used in isolation. Indeed, in many cases a specific learning activity may aid in the achievement of a combination of goals and objectives.

Organization of the Goals and Objectives

The goals, general objectives, and learner outcomes have been organized in graphic form for purpose of easy reference. The sequence is as follows:

1. Statement of the goal with appropriate skills, attitudes, and understandings.
2. General objectives for all skills, attitudes, and understandings for the goal according to level.
3. Learner outcomes for each of the skills, attitudes, and understandings according to level.
4. Repetition of the same procedure for each of the succeeding goals.

Part I
Skills, Attitudes, and Understandings

Goal One: To Create and Evaluate Drama/Theatre Through Artistic Collaboration

General Objectives for Drama

Skills Attitudes Understandings	Developmental Levels	
	Level I	Level II
	The learner will:	
A. Sensory Awareness	Explore sensory experiences in immediate surroundings	Use sensory recall to interpret experiences
B. Movement	Use movement to explore thought, feeling, and roles	Idenify and use movement techniques to express character
C. Pantomime	Begin to express images non-verbally	React to imaginary objects, environments and perceptions
D. Story Dramatization	Expess images through dramatic play and story telling	Apply observations of life and story elements in drama activities
E. Role-play/ Improvisation	Explore a variety of characters in life and fantasy situations, both planned and spontaneous	Use role-playing to develop awareness of a variety of social roles and in resolving dramatic problems

A. Sensory Awareness

	Level I	Level II
General Objectives	**The learner will:**	
	Explore sensory experiences in immediate surroundings	Use sensory recall to interpret experiences
Learner Outcomes	1. Explore sensory experiences	1. Demonstrate sensory recall in pantomine activities
	2. React to sensory stimuli	2. Demonstrate sensory recall in reenacting an experience
	3. Imitate gestures and sounds	3. Develop scenes with imaginary objects, giving attention to sensory recall
	4. Identify the senses	4. Demonstrate awareness of imaginary environments in dramatic activities
	5. Respond to changes in sensory aspects of dramatic activities	5. Apply sensory recall in evaluating informal and formal drama
	6. Recall past sensory experiences through dramatic play	

B. Movement

	Level I	Level II
General Objectives	**The learner will:**	
	Use movement to explore thought, feeling and and roles	Identify and use movement techniques to express character
Learner Outcomes	1. Imitate a variety of nonlocomotor movements	1. Use movement to communicate age and physical condition of characters
	2. Develop body control in following directions	2. Communicate the occupation or activity of a character through movement
	3. Move freely through space, responding to verbal signals to change direction, level, shape, size, and speed	3. Use movement to communicate attitudes, feelings, and moods of characters
	4. Identify and move independently different parts of the body	
	5. Respond in movement to a variety of images provided by sounds, music, poetry, story, and pictures	
	6. Translate sensory images into movement	
	7. React to aspects of the imaginary environment through movement	

C. Pantomine

	Level I	Level II
General Objectives	**The learner will:**	
	Begin to express images non-verbally	React to imaginary objects, environments and perceptions
Learner Outcomes	1. Communicate images through action and sound	1. Recognize the importance of non-verbal communication in encoding and decoding messages
	2. Respond to pantomimes created by others	2. Create pantomimes based on past experiences
	3. Demonstrate the use of imaginary objects in pantomime	

D. Story Dramatization

	Level I	Level II
General Objectives	**The learner will:**	
	Express images through dramatic play and story telling	Apply observations of life and story elements in drama activities
Learner Outcomes	1. Explore a variety of roles in dramatic play	1. Observe and develop skill in portraying physical and emotional attributes of characters
	2. Respond with sounds and actions to songs, finger games, and stories	2. Explore attitudes and values as part of characterization
	3. Use story as a basis for play-making activity	3. Explore relationships between and among characters
	4. Use props and costumes to express a character in a story	4. Explain the consequences of a character's behavior and suggest motives and feelings
	5. Differentiate between real and fantasy situations	
	6. Explore feelings and temperament as a part of characterization	
	7. Create brief stories and tell and enact them	

E. Role Play/Improvisation

	Level I	Level II
General Objectives	**The learner will:**	
	Explore a variety of characters in life and fantasy situations, both planned and spontaneous	Use role-playing to develop awareness of a variety of social roles and in resolving dramatic problems
Learner Outcomes	1. Participate in unstructured and structured dramatic exploration	1. Improvise to explore meaning and feeling
	2. Improvise action and dialogue in group scenes	2. Improvise dialogue to communicate character
	3. Demonstrate a variety of ways to play an action	3. Improvise to interpret given circumstances
	4. Explore feeling in dramatic play	4. Explore solutions to problems by playing alternate endings
	5. Explore environments in dramatic play	5. Participate in a variety of theatre games
	6. Play out real life situations	6. Explain how situations and characters in drama are like those in life, and how they aren't
	7. Play out fantasy situations	

Goal Two: To Use and Relate Drama Elements to Key Instructional and Developmental Themes

General Objectives for Drama

Skills Attitudes Understandings	Developmental Levels	
	Level I	Level II
	The learner will:	
A. Critical thinking	State conclusions based upon the observations and relationships noted	State conclusions based on intuitive or creative relationships and compare to observations and relationships noted
B. Problem Solving	Explore the concepts of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context
C. Literacy	Develop an understanding of the relationship of printed and oral language	Plan and implement projects that involve research; completing a series of steps
D. Socialization	Begin to be oriented to others as well as self	Accept other cultures and value systems outside child's frame of reference

A. Critical Thinking

	Level I	Level II
General Objectives	**The learner will:**	
	State conclusions based upon the observations and relationships noted	State conclusions based on intuitive or creative relationships and compare to observations and relationships noted
Learner Outcomes	1. Express through word, sound or action that something is remembered or known from past experience	1. Develop an awareness of similarities and differences
	2. Remember characters or events from stories	2. Remember the order in which things happen
	3. Make associations between objects and actions	3. Abstract a characteristic of an object to identify the object
	4. Use the senses to make discoveries about the environment	

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B. Problem-Solving

	Level I	Level II
	The learner will:	
General Objectives	Explore the concept of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context
Learner Outcomes	1. Recognize simple problems of characters in stories and situations	1. Identify or imagine the cause(s) or problems in real life or fantasy situations
	2. Identify how characters attempt to solve/resolve problems in stories and situations	2. Interact with others in enacting real life or fantasy problems and resolutions
	3. Enact real life and fantasy problem situations and resolutions	3. Reflect on the consequences of character's decisions and actions
	4. Recognize that people in stories and life have problems that can be solved	4. Relate dramatic problems to one's own life
	5. Seek solutions to concrete problems	

C. Literacy

	Level I	Level II
	The learner will:	
General Objectives	Develop an understanding of the relationship of printed and oral language	Plan and implement projects that involve research, completing a series of steps
Learner Outcomes	1. Create original stories based on personal experiences	1. Recognize the story problem
	2. Begin to put ideas into words	2. Make inferences about what he/she reads; extrapolate feelings from verbal information
	3. Become sensitive to the sounds of the spoken word	3. Recognize emotional reactions and motives of characters
	4. React to sensory images of stories	4. Begin to realize that fantasy and reality are different
	5. Express mood and concepts of movement	5. Observe and understand non-verbal communication
	6. Use gesture, movement and facial expression to communicate a story non-verbally	

D. Socialization

	Level I	Level II
	The learner will:	
General Objectives	Begin to be oriented to others as well as self	Accept other cultures and value systems outside child's frame of reference
Learner Outcomes	1. Gain confidence by doing things	1. Growing ability to recognize and control strong emotions
	2. Test out different behaviors without experiencing the dangers real action may hold	2. Begin to coordinate roles in play by talking over plans with peers
	3. Get to know self and others through play	3. Solve social relationships through play
	4. Begin to recognize and understand desires and feelings of self and others	4. Dramatize roles and events beyond personal experience
	5. Begin to interact with peers, to share information, to cooperate on activities, to converse	

Goal Three: Relate Drama/Theatre to Global/ Cultural Contexts Through Active and Receptive Participation

Skills Attitudes Understandings	Developmental Levels	
	Level I	Level II
	The learner will:	
A. Global perspective and cultural awareness	Develop awareness of multicultural concepts through dramatic play	Explore historical and multicultural concepts through dramatic activities
B. Artistic perception and aesthetic response	Respond affectively to dramatic activities	Explore drama/theatre in order to understand and appreciate the creative process
C. Drama and other arts	Experience various art forms and relate to theatre	Explore relationships between theatre and other arts

A. Global Perspective and Cultural Awareness

	Level I	Level II
	The learner will:	
General Objectives	Develop awareness of multicultural concepts through dramatic play	Explore historical and multicultural concepts through dramatic activities
Learner Outcomes	1. Use dramatic play to explore a variety of societal and cultural roles and characters	1. Investigate why theatre is a time-honored art form
	2. Explore ways in which all characters contribute to making a whole	2. Engage in dramatic activities in which many cultural groups are represented
	3. Dramatize conflicts between people in various relationships	3. Engage in dramatic activities depicting different historical times
	4. Recognize self in relation to world of work	4. Engage in dramatic activities depicting diverse cultural characters
		5. Recognize self in relation to world of work
		6. Demonstrate appreciation of human achievement in the arts as a specific field of endeavor

B. Artistic Perception and Aesthetic Response

	Level I	Level II
	The learner will:	
General Objectives	Respond affectively to dramatic activities	Explore drama/theatre in order to understand and appreciate the creative process
Learner Outcomes	1. Discover through experience the immediacy of live performance	1. Discover through experience that drama activities require collaboration to fulfill purpose
	2. Experience pleasure and/or a sense of satisfaction in dramatic play	2. Discover through experience that making drama can permit the feeling of satisfaction and/or pleasure
		3. Participate in constructive criticism based on selected criteria

C. Drama and Other Arts

	Level I	Level II
General Objectives	**The learner will:**	
	Experience various art forms and relate to theatre	Explore relationships between theatre and other arts
Learner Outcomes	1. Demonstrate awareness that each art form possesses its own symbol system	1. Classify the different art elements that constitute a whole work
	2. Discover similarities and differences among the different art forms	2. Identify the symbol system of each art form
	3. Begin to build a repertoire of art experiences on which to base aesthetic judgement	3. Begin to develop critical language in the comparison of creative processes used in various art forms

Part II

Teaching Activities

Part II

Teaching Activities

Introduction

The following pages contain a collection of teaching activities which are organized around the objectives for the five key elements of drama outlined in Part I:

sensory awareness
movement
pantomime
story dramatization
role-playing/improvisation

The selected activities do not represent an exhaustive list nor are they listed sequentially. They provide examples of how teachers can create drama activities for student exploration, or for infusion in the curriculum. In some cases, activities have been listed under more than one learner outcome because many activities will target more than one objective.

Skills, Attitudes and Understandings

Sensory Awareness

Level I: Early Childhood

General Objective: Explore sensory experiences in immediate surroundings.

1. Explore sensory experiences.
   a. Identify through involvement with or reactions to various sounds, objects and textures in the classroom.
   b. Place an object in a container. Have students take turns reaching inside the container and feeling the object. Have students then pantomime for the class what they think the object is. Discuss what can be discovered using only the sense of touch.
   c. Identify various tastes and smells.
2. React to sensory stimuli.
   a. Have students *look* at a variety of objects and pictures and discuss similarities and differences.
   b. Have students *listen* to a variety of sounds. Discuss origin of the sounds, where the sound might be located, similarities and differences, etc.
   c. Have students *touch* a variety of textures and discuss similarities and differences.
   d. Have students *smell* and *taste* a variety of foods. Identify the food objects and discuss similarities and differences.
   e. Discuss the feelings students associate with each of the five types of sensory stimuli.
3. Imitate gestures and sounds
   a. Play a game where students watch, listen and imitate rhythmic patterns and sounds made by a leader.
   b. Show pictures of objects, animals, or characters. Have students create movements and sounds that describe each.

4. Identify the senses.
   a. Play a "What's in the Bag?" game. Place various objects in a large bag. Have students investigate the contents of the bag by using various senses. Create a list of the senses used to discover the objects in the bag by reflecting as a group about the process they used to investigate the bag.
   b. Have students take turns pantomiming situations where one of the senses is used to solve a problem. Have the class observe and identify what sense is being pantomimed.
5. Respond to changes in sensory aspects of dramatic activities.
   a. Use movement and voice to respond to changes in verbal images, sound textures, tastes and smells during dramatic activities.
   b. Use the senses as the basis for a story. Follow up by discussing changes in the story as reflected by changes in sensory aspects.
6. Recall past sensory experiences through dramatic play.
   a. Recall various emotions and dramatize associated feelings.
   b. Recall and dramatize objects/events seen, heard, felt, tasted, and smelled.

Level II: Upper Elementary/Middle School

General Objective: Use sensory recall to interpret experiences.

1. Demonstrate sensory recall in pantomime activities.
   a. Use sensory recall to help pantomime a story, poem, event, or experience.
   b. Pantomime a specific mental image.
2. Demonstrate sensory recall in reenacting an experience.
   a. Imagine and dramatize situations in which students use their five senses.
   b. Use sensory recall to dramatize a remembered sight, sound, touch, taste or smell.
3. Develop scenes with imaginary objects, giving attention to sensory recall.
   a. Create non-verbal scenes with a beginning, a middle and an end which use sensory recall.
   b. Create scenes using verbal communication which rely upon sensory recall.
   c. Use sensory recall to sustain mood, emotion or environment.
4. Demonstrate awareness of imaginary environments in dramatic activities.
   a. Use sensory recollection to portray people animals or objects in various environments.
   b. Produce sounds by various means to create the environment and mood for a dramatic activity.
5. Apply sensory recall in evaluating informal and formal drama.
   a. Observe, evaluate and discuss how a character used sensory recall in both shared dramas or theatrical productions.
   b. Compare/contrast students' own personal reactions to that of a character dramatized or observed.

Movement

Level One: Early Childhood

General Objective: Use movement to explore thought, feeling and role.

Learner Outcomes and Suggested Activities:

1. Imitate a variety of nonlocomotor movements.
   a. Observe and follow rhythmic nonlocomotor patterns made by a leader.
   b. Identify and isolate body parts in nonlocomotor movement.
   c. Imitate nonlocomotor movements of other people, animals and objects.
   d. Exchange nonlocomotor movement patterns with a partner.
2. Develop body control in following directions.
   a. Move body and/or body parts in response to verbal commands and images.
   b. Do movement with a specific beginning, middle and end.
   c. Move freely through space, responding to verbal signals to change direction, level, shape, size and speed.
   d. Focus concentration on controlled movement.
3. Move freely through space, responding to verbal signals to change direction, level, shape, size and speed.
   a. Move body and body parts stimulated by commands focusing on direction (right, left, up, down, etc.).
   b. Move body and body parts stimulated by commands focusing on levels (high, low, etc.).
   c. Move body and body parts stimulated by command focusing on shape (geometric, object, etc.).
   d. Move body and body parts stimulated by commands focusing on size (big, small, etc.).
   e. Move body and body parts stimulated by commands focusing on speed (fast, slow, etc.).
4. Identify and move independently different parts of the body.
   a. Focus concentration on controlled body movements.
   b. Use the entire body in part by part breakdown (arms, legs, torso, etc.) to move through space exploring various locomotor and nonlocomotor movements.
   c. Move body parts in response to verbal commands and images.
   d. Identify and/or isolate body parts in movement.
5. Respond in movement to a variety of images provided by sounds, music, poetry, story and pictures.
   a. Use movement to share a mental image.
   b. Use movement to communicate character.
   c. Use movement to communicate place, location or environment.
   d. Use movement to communicate mood or feeling.
6. Translate sensory images into movement.
   a. Respond through movement to visual images.
   b. Respond through movement to sounds or music.
   c. Respond through movement to textures.
   d. Communicate through movement responses to imagined tastes or smells.
7. React to aspects of the imaginary environment through movement.
   a. Use movement to share a mental image of a place.
   b. Use movement to communicate people, animals and objects.
   c. Use movement to establish place or location.

Level Two: Upper Elementary/Middle School

General Objective: Identify and use movement techniques to express character.

Learner Outcomes and Suggested Activities:

1. Use movement to communicate age and physical condition of character.
   a. Use movement to share a mental image of a fictional or real person.
   b. Create an action, stimulated by the given circumstances of a character.
2. Communicate the occupation or activity of a character through movement.
   a. Create an action based on the given circumstances of a character.
   b. Replicate through movement observed character occupations and activities.
3. Use movement to communicate attitudes, feelings and moods of character.
   a. Create an action stimulated by the given circumstances of a character.
   b. Replicate through movement observed character attitudes, feelings and moods.
   c. Create an action, stimulated by the attitude or mood of a movement.

Pantomime

Level One: Early Childhood

General Objective: Begin to express images non-verbally.

Learner Outcomes and Suggested Activities:

1. Communicate images through action and sound.
   a. Pantomime actions for a specific character.
   b. Nonverbally express character feelings and emotions.
   c. Pantomime actions of a character from a story, rhyme, song or poem.
   d. Pantomime a character with another person in character.
   e. Pantomime actions from a story, rhyme or poem.
   f. Pantomime occupations, characters, animals and objects.
2. Respond to pantomime created by others.
   a. Identify pantomimed events.
   b. Describe pantomimes created and shared by others.
3. Demonstrate the use of imaginary objects in pantomime.
   a. Handle imaginary objects, expressing various physical properties of that object (size, weight, texture, etc.).
   b. Pantomime daily activities requiring the use of imagined objects.

Level Two: Upper Elementary/Middle School

General Objective: React to imaginary objects, environments and perceptions.

1. Recognize the importance of non-verbal communication in encoding and decoding messages.
   a. Nonverbally express feelings or emotions.
   b. Pantomime actions for specific characters, animals, objects, environments or events.
   c. Pantomime a series of actions in different ways depending on the situation.
   d. Pantomime scenes in which a particular mood is set.
   e. Identify pantomimed events.
   f. Describe pantomimes created and shared by others.
2. Create pantomimes based on past experience.
   a. Pantomime observed or recalled people, animals, objects, actions, or events.
   b. Nonverbally communicate a mood or feeling previously experienced.

Story Dramatization

Level One: Early Childhood

General Objective: Express images through dramatic play and story telling.

Learner Outcomes and Suggested Activities:

1. Explore a variety of roles in dramatic play.
   a. Imitate the sound and dialogue of various characters.
   b. Create and dramatize through words and movements, a variety of characters, including fictional and non-fictional.
   c. Use costumes and/or props to help identify and illustrate character occupation, activity or emotion.
   d. Pantomime character action while story is narrated.
   e. Play more than one character in a story.
2. Respond with sounds and actions to songs, finger games, and stories.
   a. Create sounds and motions to complete and enhance stories, songs, and finger plays.
   b. Combine speaking in unison with movement.
   c. Bring illustrations, pictures, stories and images to life through sound and movement.
3. Use story as a basis for play-making activity.
   a. Dramatize a story improvisationally from a story source using both words and movements.
   b. Create brief stories, tell them, and dramatize them.
   c. Dramatize a picture from a book and create a story from that point forward.
   d. Enact a simple story as a class.
   e. Dramatize characters or actions in poems.
   f. Dramatize a story with a clear beginning, middle and end.
4. Use props and costumes to express a character in a story.
   a. Use costumes and/or props to help identify and illustrate character occupation, activity or emotion.
5. Differentiate between fantasy and real situations.
   a. Create and dramatize through words and/or movement, a variety of fictional and realistic characters.
   b. Enact realistic stories emphasizing character, conflict, theme or plot.
   c. Enact fantasy stories emphasizing character, conflict, theme, or plot.
6. Explore feelings and temperament as a part of characterization.
   a. Express feelings and moods in character.
   b. Share emotional characteristics of people/animals portrayed in stories through posture, gesture, facial expression and movement.
   c. Clearly show a character's reasons through motivated movement.
7. Create brief stories, tell and enact them.
   a. Develop stories based on ideas, titles, pictures, sounds or music; tell them and enact them.

Level Two: Upper Elementary/Middle School

General Objective: Apply observations of life and story elements in drama activities.

Learner Outcomes and Suggested Activities:

1. Observe and develop skill in portraying physical and emotional attributes of characters.
   a. Create and dramatize through words and movements a variety of characters, fictional and non-fictional.
   b. Observe and discuss character dramatizations shared by peers and/or visiting performing artists.
   c. Express verbally and/or non-verbally feelings and moods in character.
   d. Use costumes and/or props to help identify and illustrate character occupation, activity or emotion.
   e. Share physical characteristics of people portrayed in stories through posture, gesture, movement and dialogue.
2. Explore attitudes and values as part of characterization.
   a. Dramatize a story emphasizing the moral.
   b. Dramatize a story emphasizing the various choices and opinions characters express in solving a problem.
   c. Dramatize stories with attitudes and values representative of other cultures.
   d. Clearly show a character's objectives or reasons through motivated dialogue and action.
3. Explore relationships between and among characters.
   a. Dramatize a story emphasizing cooperation and/or conflict between two or more characters.
   b. Dramatize through dialogue and movement how characters feel about themselves and/or other characters.
   c. Discuss relationships among characters in stories as they relate to real life relationships.
4. Explain the consequences of a character's behavior and suggest motives and feelings.
   a. Dramatize a story with a clear beginning, middle and end.
   b. Clearly dramatize through words and movement a character's objectives and emotions through motivated actions.
   c. Discuss and identify character motive and behavior as shared through dramatizations by peers and/or visiting performing artists.

Role Play/Improvisation

Level One: Early Childhood

General Objective: Explore a variety of characters in life and fantasy situations, both planned and spontaneous.

Learner Outcomes and Suggested Activities:

1. Participate in structured and unstructured dramatic exploration.
   a. Create dialogue and character to dramatize an event or situation.
   b. Improvise dialogue and character to dramatize an event or situation.
2. Improvise action and dialogue in group scenes.
   a. Work with two or more persons to spontaneously create dialogue, character, and action to dramatize an event or situation.

3. Demonstrate a variety of ways to play an action.
   a. Create scenes suggested by situation.
   b. Create scenes suggested by objects.
   c. Create a character in action from a costume.
   d. Dramatize a scene in which the major conflict stems from people having different objectives.
   e. Reveal attitude of a character through action and dialogue.
4. Explore feeling in dramatic play.
   a. Create scenes suggested by feelings.
   b. Create scenes illustrating an appreciation for the feelings of others.
   c. Communicate meaning through voice.
   d. Recognize that tone and pitch of voice are expressive.
   e. Develop a situation based on two different emotions.
5. Explore environments in dramatic play.
   a. Create scenes suggested by environment.
   b. Dramatize a scene in which the environment causes the conflict.
6. Play out real life situations.
   a. Use dialogue and action to explore realistic characters.
   b. Explore realistic environments by playing real life scenes.
   c. Explore real life conflicts and solutions to problems by playing realistic scenes.
7. Play out fantasy situations.
   a. Use dialogue and action to explore fantasy characters.
   b. Explore fantastical environments by playing fantasy scenes.
   c. Explore fantastical conflicts and solutions to problems by playing fantasy scenes.

Level Two: Upper Elementary/Middle School

General Objective: Use role-playing to develop awareness of a variety of social roles and in resolving dramatic problems.

Learner Outcomes and Suggested Activities:

1. Improvise to explore meaning and feeling.
   a. Create scenes suggested by feelings.
   b. Create scenes illustrating an appreciation for the feelings of others.
   c. Use voice to communicate emotion and/or meaning.
   d. Develop a scene based on two or more different emotions.
2. Improvise dialogue to communicate characters.
   a. Create scenes suggested by character.
   b. Create scenes suggested by starting and ending sentences.
   c. Explore realistic and/or fantasy characters by creating appropriate improvised dialogue.
   d. Use voice to communicate character.
   e. Dramatize a scene in which the conflict comes from within the character.
   f. Reveal attitude of a character through action and dialogue.
3. Improvise to interpret given circumstances
   a. Create scenes suggested by situations, objects or environments.
   b. Role-play persuasive arguments in a given situation.
   c. Dramatize a scene in which the major conflict stems from people having different objectives.
4. Explore solutions to problems by playing alternate endings.
   a. Create original endings for familiar stories or open-ended situations.
   b. Dramatize situations illustrating various viewpoints.

5. Participate in a variety of theatre games.
   a. Explore drama games to develop spontaneity.
   b. Explore drama games emphasizing group cooperation and trust.
6. Explain how situations and characters in drama are like those in life, and how they aren't.
   a. Compare and contrast how role-played or improvised characters are similar to or different from people they have met in real life.
   b. Compare and contrast how role-played or improvised conflicts are similar to or different from those encountered in real life.
   c. Compare and contrast how role-played or improvised solutions to problems are similar to or different from those encountered in real life.

Part III

Practical Application:
Lesson Plans

Part III

Practical Application: Lesson Plans

Level One: Drama Lesson

CONTEXT: The developmentally appropriate elementary drama program is built upon the concepts of exploration and discovery in a context of student participation. At the *primary level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful for children. The following lesson is designed to be used at the primary level in an instructional unit on the *five senses*. The use of drama in this context provides students with the opportunity to explore the five senses in an open-ended participatory context.

I. THEME/TITLE: Gimme Five: A further exploration of the five senses.

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness, Pantomime, and Movement.

III. CURRICULAR CONCEPTS: Critical Thinking, Aesthetic Response, Socialization.

IV. KEY LEARNER OUTCOMES:

A. Focus on detail of a sensory experience.
B. Use sensory recall to interpret as doer and viewer.
C. Create images from memory.
D. Use the senses to make discoveries about environment.
E. Begin to interact with peers, share information, to cooperate on activities and to converse.

V. WARM-UP:

A. Full Body Shakes: head, shoulders, arms, torso, legs, etc.
B. Eye Warm-Up
   1. Circle eyes 5 times.
   2. Move up and down 5 times.
   3. Move right and left 5 times.
C. Ear Warm-Up
   1. Listen for sounds outside the room, in the room and in your body.
   2. Discuss discoveries students made.
D. **Partner Mirrors**: Students group in twos or threes. Decide who is A, B, and C. Students,in turn and under guidance of the leader, lead simple movement activities. Partner's mirror/copy movement as best they can. Repeat until all A's, B's, and C's have had a chance to lead.

VI. ACTIVITIES:

A. **Change Three Things**: Students choose partners and decide who is A and who is B. A's study B's appearance for 30 seconds. A's leave the room. While they are gone B's change their appearance. When A's return, they try to discover all the changes. Reverse roles if time permits.
B. **Sensory Scavenger Hunt**: Working in same pair/small groups, students are sent to hunt for five objects that fit the following description: Bring back something that . . .
   1. looks like it came from another planet.
   2. that sounds like an alien.
   3. feels like the moon's surface.
   4. smells like a star.
   5. could taste like space food.

   Note: Students can "hunt" in the classroom, outer classroom, playground, etc.

C. **Bringing and Environment to Life:** Students are divided into six groups. Each group is given an environment. Groups are asked to recreate the environment through pantomime, focusing on the sights, sounds, tastes and smells of that special location. Share and discuss.

Example Environments:

jungle	forest
airport	factory
circus	seashore

VII. MATERIALS NEEDED: Scavenger Hunt Lists and Music (recorded).
Music Suggestion: Pachelbel, "Canon in D."

Level One: Literacy Lesson

CONTEXT: The developmentally appropriate elementary literacy program is built upon the concepts of exploration and discovery in a context of student participation. At the **primary level** students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful for children. The following lesson is designed to be used at the primary level in an instructional unit on **story telling and pantomime**. The use of drama in this context provides students with the opportunity to explore the expressive arts in an open-ended participatory context.

I. THEME/TITLE: Telling Stories Through Movement and Pantomime.

II. CREATIVE DRAMA ELEMENTS USED: Movement and Pantomime.

III. CURRICULAR CONCEPTS: Problem Solving, Critical Thinking, Literacy, and Socialization.

IV. KEY LEARNER OUTCOMES:

A. Respond to a variety of images, provided by sounds and poetry.
B. Identify and move independently different parts of the body.
C. Perform an action that has a beginning, middle and an end.
D. React spontaneously to imaginary objects, environments.
E. Communicate images through action and sound.
F. Make associations between objects and actions.

V. WARM-UPS:

A. **Movement Problems**: Working individually, students find a place in the room they can call their own. Leader calls out various movement problems. Students respond through non-verbal movement activities.

Example: You need to move a heavy piano up a hill. What will you do? Show me through movement.

B. **Chair Moves**: Working in pairs, each team is asked to find a chair and put it somewhere in a space they can call their own. Following leader's verbal cues, pairs find various ways to move on, over, under, through the chairs.

C. **Shape Your Body**: Leader will call out various body parts and ask students to shape them in various ways.

D. **Statues**: Students work in pairs. Decide who is A and who is B. A's are statue makers; B's are clay. A's get an idea for a "character" statue. At leader's command, A's mold B's into this character. B's decide what they are and bring to life through movement. A's and B's exchange ideas. Reverse roles.

VI. ACTIVITIES:

A. **Movement Poem**: Working in their own place, students will help leader create movement images based on Mary O'Neill's poem "Acrobats."

B. **Movement Stories**: Leader will put these seven verbs on the board: run, jump, turn, fall, roll, stop and stand. Using these seven verbs groups of 6 or 7 students will create a movement story. The story must contain all members doing one or more of these seven movements, and describe one of the following scenes which the leader distributes:

1. bank robbery
2. day at the circus
3. beach patrol
4. jungle mission
5. cave adventure
6. fire

Share and discuss stories.

VII. MATERIALS NEEDED: Scene Cards, Drum, Poem and Chairs.

VIII. BIBLIOGRAPHY: "Acrobats" by Mary O'Neil.

Level One: Mathematics Lesson

CONTEXT: The developmentally appropriate elementary mathematics program is built upon the concepts of exploration and discovery in a context of student participation. At the primary level students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful for children. The following lesson is designed to be used at the primary level in an instructional **unit on geometry**. The use of drama in this context provides students with the opportunity to explore the world of mathematics in an open-ended participatory context.

I. THEME/TITLE: Geometric Figures: Circles, Squares, Triangles and Rectangles.

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness, Movement, and Pantomime.

III. CURRICULAR CONCEPTS: Problem Solving, Socialization and Critical Thinking.

IV. KEY LEARNER OUTCOMES:

A. React to sensory stimuli.

B. Identify and move independently different parts of the body.

C. Communicate images through action and sound.

D. Make associations between objects and actions.

E. Seek solutions to concrete problems.

V. WARM-UP:

A. **Find a Shape in an Object**: Students are given one minute to examine the contents of the classroom. When the leader says "go", students have 30 seconds to touch as many things as they can find that contain a circle shape. After 30 seconds, "freeze" students. Ask for volunteers to share the kinds of objects they touched containing a circle shape (example: clock, wheel, ball, globe). Repeat activity for squares, rectangles and triangles.

B. **Object Upset**: Students sit in chairs in a circle. Each student receives a card with one of these geometric shapes printed on it: square, circle, triangle, rectangle. Leader stands in middle of circle and calls out the name of a geometric shape. Example: "Triangle!" All students with a triangle shape on their card need to find a new chair. Game continues with leader calling out new shapes. When leader says "shape upset", all students find a new chair to sit in, including the leader. Student left without a chair is the new leader.

C. **Shapely Movements**: Leader spreads large, laminated cardboard shapes of circles, squares, triangles and rectangles on the classroom floor. There are several of each. On a verbal command from the leader ("go") have students:

1. Put their right foot on a circle.
2. Move and place their thumb on a square.
3. Move and sit on a triangle.
4. Move and kneel on a rectangle, etc.

VI. ACTIVITIES:

A. **Body-forms:** Students are grouped in two's. At the command of the leader each pair works together to create a single circle, square, triangle and rectangle.

B. **Ship-Shape Machines**: Students are put into groups of five to six. Each group is given a shape. Students are asked to use their bodies to build a machine that has movement, makes sound, but is **only** composed of parts that are shaped like their given geometric shape. After planning and practice time, share machine demonstrations.

Level One: Science Lesson

CONTEXT: The developmentally appropriate elementary science program is built upon the concepts of exploration and discovery in a context of student participation. At the **primary level** students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful for children. The following lesson is designed to be used at the primary level in an instructional **unit on simple machines**. The use of drama in this context provides students with the opportunity to explore the world of machines in an open-ended participatory context.

I. THEME/TITLE: Magic Machines

II. CREATIVE DRAMA ELEMENTS USED: Movement

III. CURRICULAR CONCEPTS: Critical Thinking, Problem Solving and Socialization.

IV. KEY LEARNER OUTCOMES:

A. Move freely through space, responding to verbal and sound signals to change direction, level, shape, size and speed.

B. Execute with ease and control a wide variety of non-locomotor movements.

C. Make associations between objects and actions.

D. Seek solutions to concrete problems.

E. Begin to interact with peers, share information, to cooperate on activities, to converse.

V. WARM-UP:

A. Introduce students to the term "kinesiology".

B. **Move and Freeze**: When students hear the music, they will move around the room. When the music stops, they must freeze. Students who are unable to control their movement during freeze moments will sit out for 10 seconds.

C. **Move as if...**: Leader will call out various images for students to replicate through non-verbal movement.

Example: Move as if your knees do not bend. Move as if you have a great secret just ready to burst out.

VI. ACTIVITIES:

A. **Machines**: Small groups will build "common" machines. Leader will choose from this list: deluxe washing machine, car wash, messy bedroom picker-upper, perfect every-time-hair styling machine, car for children and homework machine.

B. **Fantastical Machines**: Same small groups will build "Original Laboratory" machines. Leader will choose from this list: wattbubbler, philomaxedine, dinomostadus, fusedetectory, electroshockdetect, zinoactiplus.

VII. MATERIALS NEEDED: Machine List Music: Ragtime Piano Solos, by Scott Joplin.

Level One: Social Studies Lesson

CONTEXT: The developmentally appropriate elementary social studies program is built upon the concepts of exploration and discovery in a context of student participation. At the *primary level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful for children. The following lesson is designed to be used at the primary level with activities which *emphasize socialization and cooperation*. The use of drama in this context provides students with the opportunity to explore processes of socialization in an open-ended participatory context.

I. THEME/TITLE: Cooperation

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness, Pantomime, and Story Dramatization.

III. CURRICULAR CONCEPTS: Problem Solving, Literacy, Socialization, Artistic Perception/Artistic Response, and Multi-Cultural/Global Awareness.

IV. KEY LEARNER OUTCOMES:

A. Respond to changes in sensory aspects of dramatic activity.

B. Communicate images through action and sound.

C. Use story as a basis for play-making activity.

D. Use props and costumes to express a character in a story.

E. Recognize simple problems of characters in stories.

F. Identify how characters attempt to solve problems in stories.

V. WARM-UP

A. **Shoe-Find**: Students stand in a circle; each student removes his/her right shoe and places it in the center of the circle. At a signal from the leader, each student walks to the middle of the circle, grabs a shoe that is not his/hers and returns to his/her place. Student holds this "new" shoe in his/her right hand, and *at the same time,* joins hands with his/her circle neighbors. At a signal from the leader, students return the shoe they have to its rightful owner *without breaking the circle.*

B. **Cooperative Musical Chairs**: This actually is played like musical chairs but there is one important difference: chairs are removed but students are *not* eliminated. When music stops students find a chair to sit on or share with another student or two. Play game until the entire class is sharing 4 to 6 chairs. Game is automatically over if someone falls. Game may be immediately replayed.

IV. ACTIVITIES:

A. **Together Make A...**: Students are divided into groups of 2-3. At the verbal command of the leader, students are asked to work together to make/create a single (leader fills in with object of choice).

Example: giraffe, house, campfire, etc.

B. Discuss how cooperation was used in the three previous activities. What made working together difficult/easy? Why is it important to cooperate with each other?

C. **Story: *The Turnip*** Leader tells the story of *The Turnip*. After the story is reviewed (everyone works together to remove the turnip from the ground), leader helps students choose parts and story is replayed dramatically.

VII. MATERIALS NEEDED: Phonograph and Record

VIII. BIBLIOGRAPHY: *The Turnip* Morgan, Pierr. NY: Philomel Books, 1990.

Level Two: Drama Lesson

CONTEXT: The developmentally appropriate elementary drama program is built upon the concepts of exploration and discovery in a context of student participation. At the *intermediate level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful and builds upon student's growing independence as learners. The following lesson is designed to be used at the intermediate level in an instructional *unit on creative drama.* Drama in this context provides students with the opportunity to explore the world of expressive arts in an open-ended participatory context.

I. THEME: Silent Movie Stars

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness, Movement, Pantomime.

III. CURRICULAR CONCEPTS: Critical Thinking, Problem Solving, Literacy, Socialization and Artistic Perception

IV. KEY LEARNER OUTCOMES:

A. Develop scenes with imaginary objects, giving attention to sensory recall.

B. Use movement to communicate age and physical condition of characters.

C. Communicate the activity of a character.

D. Use movement to communicate attitudes, feelings, and moods of characters.

E. Recognize the importance of non-verbal communication in encoding and decoding messages.

F. Discover through experience that drama activities require collaboration to fulfill purpose.

V. WARM-UP/INTRODUCTION:

A. **Pantomime Round-up**: Leader, working in role as a "casting director" , will ask students to pantomime characters that might be found in a variety of movie genres. Examples: Western, space/alien, horror, jungle.

B. **Character Relay Game**: Students are divided into teams of 6 or 7. Team members sit in a line one behind the other. Team leader receives an index card with two characters printed on it. When group leader says "go" , team leader turns around and pantomimes the first character on the card to the person behind him/her. When the second person in line believes he/she recognizes the character, he/she passes it on to the person behind him/her in pantomime. When pantomime reaches the last person, he/she runs to the front of the line and whispers who character is to team leader. If correct, the next character is relayed. If incorrect, team leader repeats the entire process.

VI. ACTIVITIES:

A. Working in the same groups, students are asked to listen to a piece of music and to concentrate on images the music brings to mind. When music stops, group members are asked to share images and use them to create a story that has a beginning, middle and an end. They will pantomime the story with music for the rest of the group.

VII. MATERIALS NEEDED: Character Cards, Phonograph and Recording.

VIII. BIBLIOGRAPHY:

Music: Wagner's "Ride of the Valkyries."

Level Two: Literacy Lesson

CONTEXT: The developmentally appropriate elementary literacy program is built upon the concepts of exploration and discovery in a context of student participation. At the *intermediate level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful and builds upon student's growing independence as learners. The following lesson is designed to be used at the intermediate level in an instructional *unit on literature.* The use of drama in this context provides students with the opportunity to explore the world of literature in an open-ended participatory context.

I. THEME/TITLE: "Just So Stories"

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness and Story Dramatization.

III. CURRICULAR CONCEPTS: Critical Thinking, Problem Solving, Literacy, Socialization, Aesthetic Response/Artistic Perception.

IV. KEY LEARNER OUTCOMES:

A. Observe and develop skill in portraying physical and emotional attributes of character.

B. Explore relationships between and among characters.

C. Recognize the story problem.

D. Begin to coordinate roles in play by talking over plans with peers.

V. WARM-UP

A. **Groupings**: In order to have students begin to think about physical attributes/ characteristics, have them stand and group themselves for all of the following individual descriptions:

1. blue eyes
2. brown hair
3. turned up nose
4. long fingers, etc.

B. Discuss "where" they inherited their looks. Explain how before modern science could answer most of these questions people relied on myths or made up stories to explain the origin of the universe. Introduce the concept of Just So Stories.

VI. ACTIVITIES

A. Tell the story *How the Camel Got Its Hump.* Have students retell the story through dramatization.

B. Discuss the "lore" qualities of the story. Explain that students will be creating their own original Just So Stories.

C. Divide students into groups (4 or 5 students). Give each group a card with a Just So Story title on it. Ask group to create and share a story dramatization of their original lore to match their title.

Example: Why Penguins Don't Fly; Why the Giraffe Can't Speak; How the Hyena Got His Laugh.

D. Share and discuss dramatization.

V. MATERIALS NEEDED: Cards, Costumes and Props

VI. BIBLIOGRAPHY: *How the Camel Got Its Hump*, by Rudyard Kipling.

Level Two: Mathematics Lesson

CONTEXT: The developmentally appropriate elementary mathematics program is built upon the concepts of exploration and discovery in a context of student participation. At the *intermediate level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful and builds upon student's growing independence as learners. The following lesson is designed to be used at the intermediate level in an instructional *unit based upon problem solving and application of mathematical concepts.* The use of drama in the context provides students with the opportunity to explore the world of mathematics in an open-ended participatory context.

I. THEME/TITLE: Planning a Trip

II. CREATIVE DRAMA ELEMENTS USED: Role-Play

III. KEY LEARNER OUTCOMES:

A. Improvise to interpret given circumstances.

B. Explore solutions to problems by playing alternate endings.

C. Abstract a characteristic of an object to identify the object.

D. Begin to coordinate roles in play by talking over plans with peers.

E. Dramatize roles and events beyond personal experience.

IV. WARM-UP/INTRODUCTION:

Teacher announces that students have two free days from school (fictional) and that the principal has suggested the teacher take the class on a field trip to Chicago. The teacher poses questions. What should we do there? Where should we visit? What will it cost?

VI. ACTIVITY

A. Students are all given maps of the city of Chicago, bus schedules, motel information, and other various brochures. Working in groups of four, students decide what they feel the class should do in Chicago, and prepare a budget based on the information:

1. Mileage from hometown.
2. Cost of bus transportation and parking.
3. Time it will take to make the trip (one way).
4. Cost of meals and one night's lodging for entire class.
5. Cost to visit specific site.
6. Hours site is open.

B. Each group will role-play their conclusions by presenting their budget and justification for expenses.

VII. MATERIALS NEEDED:
Travel maps and brochures.

Level Two: Science Lesson

CONTEXT: The developmentally appropriate elementary science program is built upon the concepts of exploration and discovery in a context of student participation. At the *intermediate level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful and builds upon students' growing independence as learners. The following lesson is designed to be used at the intermediate level in an instructional *unit on dinosaurs*. The use of drama in this context provides students with the opportunity to explore the world of science in an open-ended participatory context.

I. TITLE: What Happened to the Dinosaurs or Why the Dinosaur Became Extinct

II. CREATIVE DRAMA ELEMENTS USED: Pantomime, Role-Play

III. CURRICULAR CONCEPTS: Critical Thinking, Problem Solving, Socialization

IV. KEY LEARNER OUTCOMES:

- A. Make associations between objects and actions.
- B. Enact real life problem situations and resolutions.
- C. Seek solutions to concrete problems.
- D. Begin to recognize and understand others desires and feelings.
- E. Recognize self in relation to world of work.

V. WARM-UP

- A. **Change Your Shape**: Students are asked to find their own space. At the signal from the leader (clapping of hands) students are asked to change the shape of their bodies and hold it. After several changes are made, leader asks students to freeze, observe their shapes and think of an animal, machine or person they are shaped like. When leader says "go", students bring their ideas to life through pantomime.
- B. **Discussion**: Why the dinosaur became extinct? Lead discussion to include the following theories which the children have previously studied.
  1. FACT: Sudden extinction of the dinosaur is one of the greatest unsolved mysteries in the history of the earth.
  2. THEORIES:
     a. FOSSIL BASED: Fossils found indicate newly evolving mammals were too intelligent for small-brained dinosaurs to prey on or defend themselves from.
     b. PLANT: Chemical composition of plants changed, ruining the dinosaurs' diets, and ruining their delicate digestive systems.
     c. FOSSIL: Fossils found suggest the eggs baby dinosaurs were born in became too thick to crack.
     d. FOSSIL: Fossils found suggest the climate changed to include drastic changes in temperature from very cold to very hot.
     e. COMMON SENSE: Competition and disease wiped them out.
     f. SPACE: Supernova, radiation and falling comets/meteors killed the dinosaurs.

VI. ACTIVITY:

A. Divide students into pairs. Each student is instructed to create a "scientist" role for him or herself. Using the information relayed during the discussion, students are to create, as scientist characters, *their own* hypothesis for explaining why the dinosaur became extinct, and present it to the others in turn at a "mock" science convention. Their new discovery may be partially based on existing theories. Each pair must:

1. Use name tags to create fictional names for themselves.
2. Create the name of the lab, university, etc., where they are conducting their research.
3. Describe their latest "finding," using proof if possible (fossils, charts, diagrams, pictures, etc.).
4. Develop a theory.
5. Present it to others at our mock convention. Share role-plays in turn. Discuss theories created. Debate varying opinions.

B. Discussion: Why the dinosaur became extinct? Lead discussion to include the following theories which the children have previously studied.

VII. MATERIALS NEEDED: Name Tags

VIII. BIBLIOGRAPHY:

Halsted, L. B. *The Evolution and Ecology of the Dinosaurs*. London: Peter Lowe, 1975.
Branley, Franklyn M. *Dinosaurs, Asteroids, and Superstar*. NY: Crowell, 1982.
Cohen, Daniel. *What Really Happened To The Dinosaur*. NY: Dutton, 1977.

Level Two: Social Studies Lesson

CONTEXT: The developmentally appropriate elementary social studies program is built upon the concepts of exploration and discovery in a context of student participation. At the *intermediate level* students are provided integrated activities which relate literature, creative drama, music and art to content subject matter in a way which is meaningful and builds upon students' growing independence as learners. The following lesson is designed to be used at the intermediate level in an instructional *unit on Native Americans*. The use of drama in this context provides students with the opportunity to explore the people of yesterday and today in an open-ended participating context.

I. TITLE: American Indian Culture

II. CREATIVE DRAMA ELEMENTS USED: Sensory Awareness, Story Dramatization, Pantomime and Movement.

III. CURRICULAR CONCEPTS: Critical Thinking, Problem Solving, Literacy, Socialization, Multi-Cultural/Global Awareness and Artistic Perception/ Aesthetic Response.

IV. KEY LEARNER OUTCOMES:

A. Demonstrate sensory recall in pantomime activities.

B. Recognize the importance of non-verbal communication in encoding and decoding messages.

C. Recognize the story problem.

D. Dramatize roles and events beyond personal experience.

E. Engage in dramatic activities depicting diverse cultural characters.

F. Identify the symbol system of each art form.

DAY I

V. WARM-UP:

A. Students are provided an introduction of the day's drama work to be attempted. This introduction includes:

1. A definition and description of the Comanche Indian in American history.
2. An outline of the work that will be expected of the students (focus, concentration, serious approach, etc.)

B. Students are asked to imagine that they are no longer third grade members of an elementary classroom, but members of a Comanche Indian tribe. Students, upon adopting roles as "braves" , are given instructions and asked to participate in two authentic Indian games:

1. Indian Tag
2. Rattler

C. **Focus**: Group discussion in which students are asked to share facts they know from previous studies regarding the customs, lifestyles, etc. of Native Americans. Responses may include:

1. Their reliance on nature for food, shelter and clothing.
2. The importance of ritual, ceremony, and dance in tribal custom.
3. Their use of narrative legend to explain natural phenomena.
   Leader introduces students to the role of hieroglyphics in Indian art and communication. Students view four examples of authentic Indian hieroglyphics, and with the help of the leader, decipher and read the messages they contain.

VI. ACTIVITIES:

A. Students view slide reproductions from the Michener Western art collection (University of Texas at Austin), including:

1. Uncle Dick Wooton
2. Peace Be With You
3. Prairie Fire
4. Restlessly at Home

Students are asked to make observations of the story or narrative each slide may be depicting. Ideas are shared. Students are asked to divide themselves into groups. Groups pick one slide from the four shown and build a story around the event pictured in the slide. Created story lines should have a beginning, middle and an end. Groups plan a pantomime of their "story" that utilizes all members of the group. In turn, each group shares their slide and pantomime.

B. Students are divided into pairs and asked to create a four-part hieroglyphic that illustrates their story dramatization.

DAY II

V. WARM-UP:

A. Students review verbally some of the customs and characteristics of Indian tribal life they experienced/learned yesterday. Students are asked to use these ideas as the basis for a "Circle Pantomime" activity.

B. **Focus**: Students are given a hand-out that contains information which describes the Comanche Indian tribe and the uses and origins of Indian names. Students read this hand-out aloud. A brief discussion of key concepts contained in this material follows this reading activity.

VI. ACTIVITIES:

A. Working individually, students create a personal Indian name for themselves and design an Indian face. The face designed is then painted on their face by the leader.

B. After regrouping in a seated circle, students in turn share their new name with other members of the tribe.

C. Students are asked to think of a special talent their Indian character can contribute to the fictional tribe. In turn, students pantomime their individual skill before the other tribal members.

D. Leader describes to the students the need for a welcoming ceremony. Using a four-count drum phrase as the basis, students contribute ideas and create this ceremony.

E. Leader explains the Indian's use of story narrative to explain natural phenomena. Leader tells *The Legend of the Bluebonnet.* Leader helps students review plot sequence and characters, and picks students to portray story characters. Students, using invented dialogue and side-coached narration by the leader, dramatize the story.

F. Leader and students verbally evaluate their drama. Leader asks students what other natural phenomena might/could be explained through narrative. Leader asks students to begin writing an original legend of their own that explains a how or why of nature.

VII. MATERIALS NEEDED: Slides, Projector, Hieroglyphics, Make-up, Drum, and Face Charts.

VIII. BIBLIOGRAPHY:

Reference books including:

Indians of North America. Angle, Paula. NY: McKay, 1979. *Plains Indians.* Haines, Francis. NY: Crowell, 1976.

The Legend of Bluebonnet. Retold and illustrated by Tommie DePaola, Putnam's Sons, NY, 1983.

"Bluebonnets" in *Creative Drama in the Elementary Classroom,* 4th Edition. Written by Nellie McCaslin, Longman Press, NY, 1984.

APPENDIX A

Glossary of Drama/Theatre Terms Used in This Manual

APPENDIX A

Glossary

AESTHETICS
The branch of philosophy that deals with theories of art and beauty.

AESTHETIC DISTANCE
The perspective of a member of the audience in relation to a performance. A work is "distanced" so that it can be seen aesthetically, not confused with reality. Aesthetic distance permits objective response even in the face of subjective experience.

AESTHETIC QUALITIES
Those characteristics of a work that place it somewhere on the scale of beautiful to ugly.

AESTHETIC RESPONSE
A person's affective and cognitive reaction to a work of art, e.g., a theatre experience.

AESTHETIC SENSIBILITY
The capacity to respond to the emotional values and cognitive meanings of art.

AT-RISK EDUCATION
Any child, who because of physical or environmental influences, is at risk of entering education programs lacking sufficient development necessary to succeed. Any of the following may place a student at-risk: being a member of a low-income family (under 125% of poverty); not receiving like education services; functioning below chronological age in two or more developmental areas; born prematurely or a low birthweight; born to a parent who was under the age of 18; or residing in a household where one or more of the parents (or guardians) has not completed high school, has been identified as substance abuser, has been identified as chronically mentally ill, is illiterate, or is a child or spouse abuser; or has other special circumstances, such as in foster care.

AUDIENCE
One or more persons who observe actors in a scene or play in a classroom or a theatre.

CHARACTER
A person, animal or entity in a story, scene or play with specific distinguishing physical, mental and attitudinal attributes.

CHARACTER DIMENSIONS
Physical aspects (e.g., sex, age or external traits), social aspects (e.g., occupation or family), and psychological aspects (e.g., attitudes, motivation or values) of a character.

CHARACTERIZATION
The process of exploring the physical, social and psychological aspects of a role in order to create a believable character.

CLIMAX
The point from which the major conflict can go no further without bringing about a resolution; the highest point of dramatic tension.

COMEDY
Plays generally light in tone, at times farcical, satiric or non-realistic, which usually have a happy ending and provoke laughter.

COMMUNICATION
Verbal or nonverbal interaction between persons to share meaning.

CONCENTRATION
The ability to focus and maintain attention upon an object, image, idea, action or experience while excluding distracting factors.

Conflict
The collision of opposing forces within the drama; the fundamental struggle that leads to crisis and climax of a scene or play.

Costume
An actor's stage clothing.

Creative Drama
An improvisational process-centered form of theatre in which participants are guided by a leader to imagine, enact and reflect upon human experience. The primary purpose of drama in the classroom is to facilitate learning by the participants, rather than to create a performance for an audience. The essence of this definition is known variously as improvisational drama, developmental drama, classroom or educational drama.

Dramatic Activities
Such activities as pantomime, creative movement, improvisation, creative drama, storytelling, choral speaking, story dramatization, story theatre, readers' theatre, role playing, theatre games or puppetry.

Dramatic Literature
Compositions in prose or verse presenting in dialogue or pantomime a story involving conflict or contrast of character and intended to be acted on the stage; a play.

Dramatic Play
Spontaneous free play in which children explore their universe, imitating the actions and character traits of others. Make-believe and fantasy may be part of the experience. Considered educationally valuable for the child as a natural way of exploring and expressing thoughts and feelings, and often also instructive to observing adults, it is play for the child's own enjoyment, not for performance.

Emotional Awareness
Experiences to heighten awareness of feelings both in oneself and others.

Emotional Recall
The ability to recall emotional responses comparable to those required in the dramatic situation.

Empathy
Ability to feel with another person or to put oneself in another's position; to vicariously experience the sensual and emotional state of another person. Empathy feels with a character; sympathy feels for a character.

Encode
To translate personal meanings into forms of expression; selecting appropriate words, gestures or other symbols for the receiver of the communication.

Evaluation
Analysis and appraisal of personal efforts of classmates and of theatrical performers.

Exercises
Individual and group activities designed by the drama/theatre leader to teach process, skills and concepts in the art form.

Fantasy
The use of imagination to create strange, unusual, or non-realistic characters or settings.

Five W's
Who refers to roles and characterizations. *Where* refers to setting, locale and environment. *What* refers to dramatic action. *When* refers to time of day, year and history. *Why* refers to motivation.

Focus
The concept of guiding the attention of the players and audience to a particular place or person at a given moment.

Freeze
A term used by teachers as a signal for students to stop movement and dialogue during dramatic enactment.

Frozen Picture
An activity in which groups of students create visual scenes to illustrate important moments of emotional situations; tableau.

Gesture
Movements of the hand to communicate ideas, express emotions or indicate direction; includes a variety of signs and signals.

Global Education
An approach to learning which promotes greater understanding of the world as an interconnected aggregate of human and natural systems. These systems operate within a single planetary life-support system on which the destiny of all humankind depends. The purpose of global education is to promote long-term human survival by developing greater respect for and cooperation with our fellow human beings and greater concern for the environment on which all people depend for their very existence.

Image
The sensory record of an object or experience that remains in the mind's eye in the absence of the actual object or experience.

Imagery
The mental reconstruction of an experience with the original sensory stimulation absent.

Imagination
The ability to develop original or novel images by relating one image to another, altering or combining images from previous experience. The process of forming a mental picture of what is not physically present or of what has never been actually experienced, or the process of combining images from previous experience.

Imitative Movement
Activities in which the students imitate the movement of characters.

Improvisation
The spontaneous use of movement and speech to create a character or object in a particular situation.

Kinesthesia
The sensation of muscles in action combined with an awareness of space, time, and direction which are imprinted in the mind to be recalled, enjoyed, and repeated or altered.

Metaphor
A symbolic comparison where one thing stands for another thing; an image which synthesizes two meanings.

Motivation
An activity or discussion which prepares the students for the activity or story to follow and helps them identify with a given character or situation. An effective motivation stimulates the students' thinking as well as their feelings. Also, the actor's reason for doing or saying something: actors are motivated by the characters' objective.

Movement
Spontaneous physical response to an image. Image may be verbal, aural or visual.

Multicultural Education
The educational process which promote the understanding and appreciation of the cultural diversity or our pluralistic society. Within the total multicultural educational process, special emphasis shall be placed on the following groups: Asian American, Black American, Hispanic American, Native Americans and on the handicapped. The educational program shall be characterized by practices which provide equal opportunity for all participants regardless of race, color, age, national origin, religion or handicap.

Myth
A story which attempts to explain natural phenomena (why thing happen), origins of human civilizations, social or religious customs.

Narrative
The story line of an improvisation, story, scene or play.

Narrative Pantomime
An activity in which the group pantomimes a story as it is narrated by the drama/theatre leader.

Non-sexist Education
The educational processes which foster the knowledge of, respect and appreciation for the historical and contemporary contributions of men and women to society. Also, those educational processes that reflect the wide variety of roles open to both men and women. The educational program shall be characterized by practices which provide equal opportunity to both sexes.

Pantomime
Action without words; nonverbal communication through body movement, gesture and facial expression.

Perception
The process by which people use their senses to gain information from the physical environment. It may be as simple as identifying the color of a fabric or the tone of a sound, or as complex as how to identify a plot line or create a character.

Physicalization
A physical manifestation of a communication; a physical expression of an attitude.

Planning
In drama, planning refers to the process guided by the leader or done by the participants in small groups which precedes the improvised exercises, scene, situation or portion of a story.

Playing
Improvising or acting out characters in a scene or story.

Playing Space And Audience Space
An area for dramatic activities. This may be simply the space surrounding a student's desk or a cleared space in a classroom without a designated place for observation by an audience. Theatrical production clearly establishes an acting area, or stage, and a designated audience area: proscenium (one side), thrust (three sides) or arena (four sides).

Playmaking
Playmaking is a term used to describe dramatic activities that lead to improvised drama with a beginning, a middle, and an end employing the general form and some of the elements of theatre. The product may or may not be shared with others.

Plot
Plot is the structure of the action of the play; it is the arrangements of incidents that take place on the stage as revealed through the action and dialogue of the characters.

Plot structure usually includes a beginning, amiddle and an end and includes a problem, complications and a resolution.

REPLAYING
Enacting a scene or play again while attending to improvement noted in the evaluation; roles are sometimes exchanged so students have the opportunity to play more than one character.

RESOLUTION
The final unfolding of the solution to the complications in the plot of a play; the tying together of loose ends.

RESPONSE
Reaction to stimulus presented by character, event or environment.

ROLE
The characteristic and expected social behavior of an individual in a given position (e.g. mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

ROLE-PLAY/IMPROVISATION
The creation of a character through both movement and speech in relation to basic circumstances: a.) location and b.) conflict. Improvisation is spontaneous; role-playing is planned.

SCENARIO
A detailed description or outline of the dramatic action in a scene or play.

SCENE
The structural units into which the play or acts are divided.

SELF-CONCEPT
A sense of knowing and appreciating oneself; an awareness of one's potential, values, strengths and weaknesses; an understanding of one's image as perceived by others.

SENSORY AWARENESS
Activities involving the use of one or more of the five senses. Activities may deal with: a.) actual objects, b.) imagined sense impression and c.) remembered sense impressions.

SIDE COACHING
A technique used during dramatic activities or rehearsals, in which the leader or director offers suggestions or comments to heighten and advance the playing.

SIMULTANEOUS PLAY
Several students and often the entire class playing the same character or story all at the same time. Known also as playing alone together or parallel play.

SOCIAL DISCIPLINE
Adherence to those beliefs, values and behaviors deemed acceptable by the group.

SOCIAL ROLE-PLAY
Role-playing designed to solve a specific social problem, usually related closely to the lives of the participants (e.g. teenagers and parents, dealing with drugs, fighting on the playground, etc.).

SOUND EFFECTS
Actual or simulated sounds used to create an aural atmosphere.

SPECTACLE
All visual elements of production (e.g. scenery, properties, lighting, costumes, makeup, physical movement and dance).

SPONTANEITY
A free, direct and immediate response to an experience.

STORY DRAMATIZATION
The process of improvisationally making an informal play based on a story. Young children are often guided by a leader who tells or reads a story while the children take on all the roles, working in their own spaces. Older children generally assume specific roles and collaborate to dramatize a story, often interchanging roles and experimenting with ideas.

STYLE
The characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movements (e.g., romanticism, realism, naturalism), the method of individual playwrights, or anything that displays unique, definable properties in construction or execution.

TEACHING IN ROLE
A technique used by the drama leader during the playing of a scene, in which the leader enacts a role with the students in order to heighten or advance the playing.

THEATRE
Performance of a largely predetermined theatrical art work by living actors in the presence of an audience.

THEATRE FOR YOUTH
Plays presented for an audience of children.

THEATRE HERITAGE
Theatrical literature, history, lore, conventions, and taste which have accumulated across the centuries.

THEME
The central thought, idea or significance of action with which the play deals.

TRAGEDY
A term used to describe plays of an elevated and poetic style involving serious action with strong moral implications. The defeat of the protagonist, often a person of high rank, is brought about by an inabilityto overcome a character flaw or some event beyond human control, such as fate or the will of the Gods.

TRANSFORMATION
The internal or external changing of a person or object into another through imagination.

VOCAL CHARACTERISTICS
Those traits which determine one's voice: pitch, volume, rate and quality.

VOCAL QUALITIES
The characteristics of tones which distinguish them from all others. In voice, qualities are most closely associated with mood and feeling.

WARM-UP
An activity in which the student focuses attention on limbering up the body, voice, imagination, or intellect.

APPENDIX B

Drama/Theatre Resouce Guide

Charters, Jill and **Gately, Anne.** *Drama Anytime.* Portsmouth, NH: Heinemann Educational Books, 1987.

Basic drama activities and ideas for infusing drama in the K-6 curriculum as developed and practiced by two Australian elementary teachers. Provides lessons outlining aims, activities and evaluation.

Cottrell, June. *Creative Drama in the Classroom, Grades 1-3: Teacher's Resource Book for Theatre Arts* and *Creative Drama in the Classroom, Grades 4-6: Teachers Resource Book for Theatre Arts.* Lincolnwood, IL: National Textbook Company, 1987.

These two volumes provide an overview of creative drama for those who work with children in any capacity. Chapters deal with play, sensory awareness, pantomime, dialogue, drama in the curriculum, storytelling. The objectives and activities are sequenced according to developmental levels.

Department of Education, Commonwealth of Virginia. *Theatre Arts for the Handicapped.* Richmond, VA, 1983.

A practical handbook which focuses on both creative drama and theatre for and with populations with disabilities. Divided into two parts, the first section carefully describes a number of hands-on creative drama experiences. Each drama activity is accompanied by a list of "special considerations" which suggests ideas for specific needs groups. The Formal Theatre section gives hints for preparing those with disabilities for full enjoyment and appreciation of live performances. The book touches on many practical details and includes useful appendices.

Fox, Mem. *Teaching Drama to Young Children.* Portsmouth, NH: Heinemann Educational Books, 1987.

Step-by-step creative drama lesson plans designed to help early childhood teachers infuse drama into the language arts, social studies and science curriculum.

Heinig, Ruth. *Creative Drama Resource Book for Kindergarten Through Grade 3* and *Creative Drama Resource Book for Grades 4 Through 6.* Englewood Cliffs, NJ: Prentice-Hall, 1987.

These two volumes contain excellent classroom management strategies. Strengths are sections on narrative pantomime and annotated bilbliographies with suggested grade levels.

King, Nancy. *Giving Form to Feeling.* New York: Drama Book Specialists, Inc., 1975.

Excellent resource of movement activities for *all* age groups. Clear objectives and directions. Emphasis on emotional and sensory recall, character, and conflict.

Kraus, Joanna. *Seven Sound and Motion Stories.* New York: New Plays for Children, 1971.

Collection of stories designed to help students explore movement and sensory awareness activities as part of whole language.

McCaslin, Nellie. *Creative Drama in the Primary Grades* and *Creative Drama in the Intermediate Grades.* White Plains, NY: Longman, Inc., 1987.

In these two volumes, scope and sequence are correlated with the chapters and activities. Activities are clearly delineated with objectives given for each activity. Suggestions for the teacher are included.

Morgan, Norah and **Saxton, Juliana**. *Teaching Drama: A Mind of Many Wonders.* Portsmouth, NH: Heinemann Educational Books, 1987.

Covers all the essential aspects of every drama teachers' work. Each chapter focuses on one skill - its advantages, how to use it, problems and solutions, tried and tested examples, and skill-building exercises for the teacher to consolidate the learning.

The National Committee, Arts With The Handicapped. *Integrative Arts Activities Guide for the Severely and Profoundly Handicapped.* Washington, DC: Very Special Arts. An educational affiliate of the John F. Kennedy Center for the Performing Arts. (undated).

This guide is an outgrowth of a three year model project with the goals to develop a program which would improve: 1) the quality of life for children and youth with severe and profound disabilities through experience in the arts, and 2) the functional skills of children and youth with severe and profound disabilities through the use of arts strategies. The guide includes a sampling of arts activities (including drama) which were most successful during the three-year project.

National Theatre Education Project: American Association of Theatre for Youth and American Association for Theatre in Secondary Education. *A Model Drama/Theatre Curriculum: Philosophy, Goals, and Objectives.* New Orleans, LA: Anchorage Press, 1987. Anchorage Press, P.O. Box 8067, New Orleans, LA 70182, (504) 283-8868.

A complete scope and sequence for drama/theatre K-12.

Neeland, Jonathan. *Making Sense of Drama: A Guide to Classroom Practice.* Portsmouth, NH: Heinemann Educational Books, 1984.

Based on the belief that drama has an important part to play in helping teachers move toward a unified curriculum which has relevance and purpose for young people of all ages, it is a straightforward account of how to plan and evaluate drama lessons, describes different ways of working, explores the relationship between classroom drama and performance, and includes some helpful outlines of lesson plans.

Nobleman, Roberta. *50 Projects for Creative Dramatics.* New York: New Plays for Children, 1971.

Handy resource of a variety of drama activities and ideas for use withall ages.

Rosenberg, Helane S. *Creative Drama and Imagination: Transforming Ideas into Action.* New York, NY: Holt, Rinehart and Winston, 1987.

This book focuses on the connection between imagination and action. Based on the assumption that theatre and creative drama are integrally connected and that creative drama need not be seen as a language art or a teaching tool in order to be justified as an important part of the curriculum, Dr. Rosenberg and her colleagues at Rutgers University have created a solid approach. This is supported by extensive research relating drama to the field of mental imagery.

Saldana, Johnny, ed. *Drama with the Kindergarten: A Curriculum Guide for Teachers.* Tempe, AZ 85287: Arizona State University Department of Theatre, 1985.

Designed to be a practical guide for incorporating creative drama as an integral part of the kindergarten curriculum. Contains detailed lesson plans for three different commonly accepted approaches to story dramatization.

Salisbury, Barbara. *Theatre Arts in the Elementary School: Kindergarten through Grade Three* and *Theatre Arts in the Elementary School: Grade Four through Six.* New Orleans, LA: Anchorage Press, 1986.

An excellent beginning text for the classroom teacher. Easy to follow. Scope and sequence chart is arranged by grade level. Lesson plans are clearly presented and include objectives, materials needed, and progression of activites. Detailed evaluation strategies are also included.

Sawyer, Ruth. *The Way of the Storyteller.* Middlesex, England: Penguin Books, Ltd., 1962.

A lively account of the author's own development of the art of storytelling. She describes the pitfalls that await the novice and the heady triumphs that come when there is pride and joy in the telling. Methods and techniques emerge gently, illumined by anecdotes.

Scher, Anna and **Verrall, Charles**. *100+ Ideas for Drama.* Portsmouth, NH: Heinemann Educational Books, 1975.

A recipe book of drama ideas from England, but the recipes are not laid down in a restrictive way. They are open-ended, giving as many developments and variations as possible so that the ideas can be adapted for use in any classroom or with any group of children.

Scher, Anna and **Verrall, Charles**. *Another 100+ Ideas for Drama.* Portsmouth, NH: Heinemann Educational Books, 1977.

The second book from this successful team offers an extension of the ideas and techniques used in *100+ Ideas.* It concentrates particularly on developing improvisation, a skill that is the cornerstone of much exciting drama work, as well as of value in personal development.

Schwartz, Dorothy and **Aldrich, Dorothy**. *Give Them Roots and Wings,* revised edition. New Orleans, LA: Anchorage Press, 1985.

A practical manual for teachers focusing on using drama for the child's creative, social, and intellectual growth. Includes lesson plans and a section on evaluation.

Shaw, Ann, Perks, Wendy and **Stevens, C. J.** Editors. *Perspecitves: A Handbook in Drama and Theatre By, With, and For Handicapped Individuals.*
Washington, DC: American Theatre Association, 1981.

This handbook addresses the needs of the disabled by exploring how drama and theatre can be incorporated into thier lives.

Siks, Geraldine Brain. *Drama with Children,* 2nd edition. New York, NY: Harper and Row, 1983.

Written by one of the top American drama educators, this second edition has been revised to present a clearer conceptual approach for both those who want to teach drama as an art in the elementary school and those who want to use drama as a means to integrate children's learning. The basic theme of the book is that children develop, learn, and acquire an understanding of the art of drama through involvement in its fundamental processes and concepts.

Spolin, Viola. *Theatre Games for the Classroom, Grades 1-3* and *Theatre Games for the Classroom, Grades 4-6.* Evanston, IL: Northwestern University Press, 1986.

This two-volume, comprehensive handbook is designed specifically for the teacher. It contains many of the theatre games, teaching and directing techniques written about in Spolin's well-known book, *Improvisation for the Theatre,* but here they are geared for the elementary school child.

Stewig, John Warren. *Informal Drama in the Elementary Language Arts Program.* New York, NY: Teachers College Press, 1983.

A well-known language arts educator presents his rationale for the incorporation of creative drama into the language arts curriculum. Many language arts activities and references to children's literature are made throughout. Excellent source for integrating drama into the curriculum.

Thomas, and **Dinges**. *Curtain I: A Guide to Creative Drama for Children 5 to 8 Years Old.* New York, NY: Trillum Press, 1986.

Contains 50 lesson plans for use by the classroom teacher. Easy to use, following standard lesson plan format. The classroom teacher could pick this guide up and implement the activities tomorrow. Stories to accompany lessons are included so the teacher need not worry about finding additional sources.

Viola, Albert T. and **Goone, Mona Lynn**. *The Theatre Machine.* Denver: Pioneer Drama Service, Inc., 1987.

Ward, Winifred. *Stories to Dramatize.* New Orleans, LA: Anchorage Press, 1952.

The oldest and still the basic book for leaders of story dramatization. A collection of 100 stories, grouped by age, with useful suggestions. The book is prefaced with clear instructions in the use of stories for creative drama.

APPENDIX C

Curricular Resources

Arizona Dramatic Arts Essential Skills, 1990, Arizona Department of Education, Phoenix, AZ

Drama with the Kindergarten: A Curriculum Guide for Teachers, 1985, Arizona State University, Tempe, AZ

Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve, 1989, California State Department of Education, Sacramento, CA

A Kindergarten - Grade Twelve Curriculum for Speech and Drama, Colorado State Department of Education, Denver, CO

A Guide to Curriculum Development in the Arts, 1981, Connecticut State Department of Education, Hartford, CT

A Drama Guide for Idaho Schools, Kindergarten - Grade Twelve, 1978, Idaho State Department of Education, Boise, ID

Arizona Dramatic Art Essential Skills, 1990, Illinois State Board of Education, Springfield, IL

Drama/Theatre Resource Manual for Curriculum Planning, 1988, Illinois Board of Education, Springfield, IL

Guide to Curriculum Development in the Arts, 1986, Iowa Department of Education, Des Moines, IA

A Guide for Integrating Global Education Across the Curriculum, 1989, Iowa Department of Education, Des Moines, IA

Multicultural Non-sexist Education in Iowa Schools, 1979, Iowa Department of Education, Des Moines, IA

Kansas Goals for Drama/Theatre, 1990, Kansas Department of Education, Topeka, KS

Program of Studies in Aesthetic Education, 1979, Montgomery County Public Schools, Maryland State Department of Education, Rockville, MD

Minimum Performance Objectives for Communication Skills, 1974, Michigan Department of Education, Lansing, MI

Comprehensive Education: A Manual for Planners, date not available, Michigan Department of Education, Lansing, MI

North Carolina Standard Course of Study, (Theatre Arts), 1985, North Carolina Department of Public Instruction, Raleigh, NC

Drama/Theatre in Education, 1983, Ohio Department of Education, Columbus, OH

Oregon Theatre Arts Education Guidelines for Curriculum, 1976, Oregon State Department of Education, Salem, OR